



Music for Voices

Three Aquinas Motets

*With optional instrumental
accompaniment*

Douglas W. Scott

Three Aquinas Motets

Tantum Ergo

D.W. Scott

Andante mosso

Quasi Recitativo

Et an - ti quum do - cu -

Ve-ne - remur cernu - i: Et an - ti quum do - cu -

Tantum er - go Sacra - men - tum Ve-ne - remur cernu - i:

Tantum er - go Sacra - men - tum Ve-ne - remur cernu - i:

The first system of the musical score for 'Tantum Ergo'. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom staff is the piano accompaniment. The time signature is common time (C). The key signature has one flat (B-flat). The tempo is 'Andante mosso'. The section is marked 'Quasi Recitativo'. The lyrics are: 'Et an - ti quum do - cu -', 'Ve-ne - remur cernu - i: Et an - ti quum do - cu -', 'Tantum er - go Sacra - men - tum Ve-ne - remur cernu - i:', and 'Tantum er - go Sacra - men - tum Ve-ne - remur cernu - i:'.

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me-tum Novo ce-dat-ri-tu - i: Praestet fi-des supple-mentum Se-su-um defec-tu - i.

mentum Novo ce-dat ri-tu - i: Praestet fi-des supple-mentum Sensu-um defec-tu - i.

supple-mentum Sensu-um defec-tu - i.

fi-des supple-mentum Sensu-um defec-tu - i.

The second system of the musical score for 'Tantum Ergo'. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom staff is the piano accompaniment. The time signature is common time (C). The key signature has one flat (B-flat). The tempo is 'Andante mosso'. The section is marked 'Quasi Recitativo'. The lyrics are: 'me-tum Novo ce-dat-ri-tu - i: Praestet fi-des supple-mentum Se-su-um defec-tu - i.', 'mentum Novo ce-dat ri-tu - i: Praestet fi-des supple-mentum Sensu-um defec-tu - i.', 'supple-mentum Sensu-um defec-tu - i.', and 'fi-des supple-mentum Sensu-um defec-tu - i.'.

Danzante, Vivace

Geni - to-re, Geni - to-que

Geni - to-re, Geni - to-que La-us et ju-bi -

Geni - to-re, Geni - to-que La-us et ju-bi - la - ti - o ju-

Geni - to-re, Geni - to-que La-us et ju - bi - la - ti - o ju -

Quasi Recitativo

La-us et ju - bi - la - ti - o, Sa-lus, honor, virtus quoque Sit et

la - ti - o ju-bi - la - ti - o, Sa-lus, honor, virtus quoque Sit et

- bi-la - ti-o ju - bi - la-ti - o, Sa-lus, ho-nor virtus quoque sit et

bi - la-ti - o jubi-la-ti - o, Sa-lus, honor, virtus quoque Sit et

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be - ne - dic - ti - o: Pro - ce - den - ti ab u - tro - que Com - par sit lau - da - ti

be - ne - dic - ti - o: Pro - ce - den - ti ab u - tro - que Com - par sit lau - da - ti

⁸ be - ne - dic - ti - o Pro - ce - den - ti ab u - tro - que Com - par sit lau - da - ti -

be - ne - dic - ti - o: Pro - ce - den - ti ab u - tro - que Com - par sit lau - da - ti -

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Danzante, Vivace

o. Com - par sit lau - da - ti - o. A - men

Com - par sit lau - da - ti - o. A - men Amen A - - - - men A -

⁸ o.

o. Com - par sit lau - da - ti -

Quasi Recitativo

A-men A - men A-men A - men A - men A - men A - men. A - men A - men A - men.

- men A - men A - men A - men A - men A - men.

⁸ Com - par-sit lau - da - ti - o. A - men A - men A - men.

o. A - men A - men A - men A - men A - men.

Quasi Recitativo

Three Aquinas Motets

II Sacris Solemniis

D.W. Scott

Solenne

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Sa - cris so - lem - ni - is iu - ncta sint gau - di - a,". The music is in common time (C) and includes a 3/4 time signature change. The piano part provides harmonic support with chords and moving lines.

Sa - cris so - lem - ni - is iu - ncta sint gau - di - a,

Sa - cris so - lem - ni - is iu - ncta sint gau - di - a,

Sa - cris so - lem - ni - is iu - ncta sint gau - di - a,

Sa - cris so - lem - ni - is iu - ncta sint gau - di - a, gau -

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Second system of the musical score, starting at measure 5. It continues with the four vocal staves and piano accompaniment. The lyrics are: "et ex prae-cor - di - is so - nent prae - co - ni - a; re -". The piano part continues with harmonic accompaniment, including a triplet in the vocal lines.

et ex prae-cor - di - is so - nent prae - co - ni - a; re -

et ex prae-cor - di - is so - nent prae - co - ni - a; re -

et ex prae-cor - di - is so - nent prae - co - ni - a; re -

di - a, et ex prae-cor - di - is so - nent prae - co - ni - a; re -



ce - dant ve - te - ra, no - va sint om-ni - a, cor-da, vo-ces, et

ce - dant ve - te - ra, no - va sint om-ni - a, cor-da, vo-ces, et

ce - dant ve - te - ra, no - va sint om-ni - a, cor-da, vo-ces, et

ce - dant ve - te - ra, no - va sint om-ni - a, cor-da, vo-ces, et

ce - dant ve - te - ra, no - va sint om-ni - a, cor-da, vo-ces, et

The musical score for measures 10-14 features four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics in Latin. The piano accompaniment is in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "ce - dant ve - te - ra, no - va sint om-ni - a, cor-da, vo-ces, et".



o - pe - ra. Pa - nis an - ge - li - cus fit -

o - pe - ra. Pa - nis an - ge - li - cus fit

o - pe - ra. Pa - nis an - ge - li - cus fit -

o - pe - ra. Pa - nis an - ge - li - cus fit

o - pe - ra. Pa - nis an - ge - li - cus fit

The musical score for measures 15-19 features four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics in Latin. The piano accompaniment is in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "o - pe - ra. Pa - nis an - ge - li - cus fit".

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pa - nis ho - mi - num; dat pa - nis cae - li - cus fi -

pa - nis ho - mi - num; dat pa - nis cae - li - cus fi -

pa - nis ho - mi - num; dat pa - nis cae - li - cus fi -

pa - nis ho - mi - num, ho - mi - num; dat pa - nis cae - li - cus fi -

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gu - ris ter - mi - num; O res mi - ra - bi - lis: man -

gu - ris ter - mi - num; O res mi - ra - bi - lis: man -

gu - ris ter - mi - num; O res mi - ra - bi - lis: man -

gu - ris ter - mi - num; O res mi - ra - bi - lis: man -

du-cat Do-mi - num pau-per, ser-vus et hu-mi-lis. A - men.

du-cat Do-mi - num pau - per, ser-vus et hu-mi-lis. A - men.

du-cat Do-mi - num pau - per, ser-vus et hu-mi-lis. A - men.

du-cat Do-mi - num pau - per, ser-vus et hu-mi-lis. A - men.

du-cat Do-mi - num pau - per, ser-vus et hu-mi-lis. A - men.

The musical score is for four voices (Soprano, Alto, Tenor, Bass) and piano. It consists of five systems. Each system has a vocal line and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in grand staff (treble and bass clef). The tempo is marked 'C' (Crescendo). The key signature has one flat (B-flat). The time signature is 2/4. The lyrics are 'du-cat Do-mi - num pau-per, ser-vus et hu-mi-lis. A - men.' The piano accompaniment features triplets and other rhythmic patterns. The score ends with a double bar line.

Three Aquinas Motets

III Lauda Sion

Molto Vivace

The first system of the musical score for 'Lauda Sion' consists of six staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor) and contain whole rests. The fourth staff is the vocal bass line, featuring a melody in 3/8, 5/8, 2/4, 3/8, 5/8, and 3/4 time signatures. The lyrics 'Lau-da Si-on Sal-va - to-rem Lau-da du-cem et pa - sto-rem In' are written below this staff. The fifth and sixth staves are for the piano accompaniment, with the right hand containing whole rests and the left hand mirroring the vocal bass line melody.

Lau-da Si-on Sal-va - to-rem Lau-da du-cem et pa - sto-rem In

The second system of the musical score continues the piece. It begins with a measure rest marked with a '7'. The vocal parts (Soprano, Alto, Tenor) again have whole rests. The vocal bass line continues the melody, with lyrics 'Lau-da Si-on Sal-va - to-rem Lau-da du - cem et pa - sto-rem In' and 'hym - nis et can - ti - cis. Quan-tum po - tes, tan-tum'. The piano accompaniment continues with the right hand having whole rests and the left hand following the vocal bass line melody.

Lau-da Si-on Sal-va - to-rem Lau-da du - cem et pa - sto-rem In
hym - nis et can - ti - cis. Quan-tum po - tes, tan-tum

Lau-da Si - on Sal-va - to - rem Lau-da du - cem et pa - sto-rem
hym - nis et can - ti - cis. Nec lau - da - re su - ffi - cis.
au-de: Qui - a major om - ni lau-de, Qui - a major om - ni

Piu Lento, Recitativo

Tu, qui cu - ncta scis et va - les: Qui nos pa-scis hic mor-
Lau - Lau - lau -
Piu Lento, Recitativo

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tal - es: Tu-os i - bi co-mmen-sa-les, Co-hae - re-des et so - dal - es, de de. de.

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Molto Vivace

Lau-da Si-on Sal-va - to-rem Lau-da du-cem et pa - sto-rem In hym - Lau-da

Molto Vivace

Lauda Si-on Salva

Si-on Salva - torem Lauda du-cem et pa - sto - rem Fac san -

nis et can-ti - cis hymnis et can-ti-cis. Fac san -

Fac san -

to-rem Lauda ducem et pa - sto - rem Bone pas-tor, panis ve-re,

ctorum ci - vi - um ci - vi - um. Bone pas-tor, panis ve - re,

ctorum ci - vi - um ci - vi - um. Bone pas-tor, panis ve - re,

ctorum ci - vi - um ci - vi - um. Bone pas-tor, panis ve - re,

Piu Lento, Recitativo

The musical score is for a piece titled "Für Zerkow, Rechenhaus" by Peter Dinklage. It is written in 2/4 time and consists of 8 measures. The score is presented in a grand staff format with a treble staff and a bass staff. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is characterized by its rhythmic complexity and the use of different time signatures within the same piece.

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Jesu, nostri mise - re - re: Tu nos pasce, nos tu - e - re: Tu nos bona fac vi-

Jesu, nostri mise - re - re: Tu nos pasce, nos tu - e - re: Tu nos bona fac vi-

Jesu, nostri mise - re - re: Tu nos pasce, nos tu - e - re: Tu nos bona fac vi-

Jesu, nostri mise - re - re: Tu nos pasce, nos tu - e - re: Tu nos bona fac vi-

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Molto Vivace

de - re

de - re

de - re A - men A-men

de - re In te-rra vi-ven-ti - um. A-men A-men A-lle - lu - ja

Molto Vivace

Maestoso

Amen A-men A-lle-lu-ja A-men.

Amen A-men A-lle-lu-ja A-men A-men.

A-lle-lu-ja Amen A-men A-lle-lu-ja A-men

A-lle-lu-ja A-lle-lu-ja A-men

Maestoso